

# Korean Dance and Music: Tradition and Adaptation

Friday, January 14, 2000

8:00 p.m.

Kennedy Theatre  
University of Hawai'i at Mānoa



Presented by the Center for Korean Studies,  
School of Hawaiian, Asian and Pacific Studies,  
in cooperation with the Department of Theatre and Dance

Tonight's program showcases performers who are, or were at one time, actively involved in Hawai'i in the performance of Korean dance and music. It features works reflecting their traditional performance skills and their creative adaptations of them and is held in conjunction with the conference, The Korean Experience in Hawai'i.

This evening's program was originally conceived by  
Chan E. Park and Peggy Myo-Young Choy.

In consideration of the performers and your fellow audience members,  
please turn off or silence all beepers, cellular phones, and digital watches.  
Eating, drinking, smoking, and video/audio recording are not permitted  
in the auditorium.

For large print programs or program information in alternative forms,  
please contact the House Manager.

Performance Coordinator:	Judy Van Zile
Technical Director:	John Parkinson
Stage Manager:	John Parkinson
Production Crew:	Students and Staff of the Department of Theatre and Dance
Theatre Manager:	Marty Myers
House Manager:	Kelly Williams
Front of House Staff:	Eva Hong, James Bright
Box Office Staff:	Karen Isozaki, Jeni Kido, Michael Lee, Cherry Rivera, Kaitlyn Ma, Erin Prahl
Theatre Publicity Staff:	Andy Utech, Christy Zehr

The Center for Korean Studies gratefully acknowledges the following  
for their assistance in making this evening's program possible:

Mark Boyd  
Gerry Kawaoka  
Elizabeth Wichman-Walczak



1975, Halla Huhm designated her an official instructor, bestowing on her the name Pai Myung-sa, from Pai Ku-ja, Halla Huhm's original teacher. Mary Jo has continued her studies in Korea with some of the finest dance masters, including Kim Ch'ön-hŭng and Kim Pyŏng-sŏp, and has studied at the National Center for Korean Traditional Performing Arts and with the original SamulNori group. Since the death of Halla Huhm in 1994, Mary Jo has assumed full responsibilities for the Halla Huhm Dance Studio.

**TRINA NAHM-MIJO** has been teaching, performing, and choreographing on the Island of Hawai'i for half her life. Currently professor of dance, psychology, and women's studies, as well as chairperson of the Social Science and Humanities Division, at Hawai'i Community College, she is president of the Big Island Dance Council. During the summers of 1994 and 1995 she studied at the National Center for Korean Traditional Performing Arts. Trina incorporates the expressive arts in therapy with children. She has received five Hawaii State Dance Council Choreography Awards, three of which were for works rooted in her Korean heritage.

**GREGORY GI YONG PAI's** interest in *p'ansori* drumming stemmed from his earlier experience as a modern jazz drummer. His formal *p'ansori* drum training began while he was in Korea as a member of the U.S. Peace Corps in the late 1960s. He first studied Korean percussion under Professor Kim Tae Sup at the National Classical Music Institute, Seoul. His interest soon turned to *p'ansori*, and he studied drumming for this vocal style for several years under National Living Treasure Kim Myung-hwan. He also received instruction from Kim's close friend and colleague, National Living Treasure Jin Chung-kwon. Gregory has performed with *p'ansori* artists in Korea and the United States and accompanies Miss Chung Yoo Jin on a CD, *The Art of the Cosmic Voice*. He continues to perform as a jazz percussionist in Honolulu.

While working on her master's degree in theatre at the University of Hawai'i, Korea-born **CHAN E. PARK** was part of the 1970s theatre scene. Intrigued by *p'ansori*, she returned to Korea to study for a decade. She then returned to Hawai'i as an East-West Center grantee to pursue a doctorate in Korean oral and literary tradition, focusing on cross-cultural presentation of a traditional narrative to audiences outside its original linguistic setting. She now teaches Korean language, culture, and literature at Ohio State University and performs locally, nationally, and internationally.

## NOIN CH'UM (Old Man's Dance)

Choreography: Adapted from Halla Pai Huhm  
Music: Traditional  
Dancer: Mary Jo Freshley

This dance came to be the signature piece of the late Halla Pai Huhm, the woman responsible for much of the presence of Korean dance in Hawaii in the last half of the twentieth century. During her career in the islands she performed variations of this dance on countless occasions. The dance depicts an old man who yearns to regain a bit of his youth and to dance once more. After sipping rice wine, his mind is willing but his body cannot keep up with the vigorous movements. Finally, as dusk falls, he is led home by a flock of birds flying overhead.

## SEUNG HWA

Choreography: Peggy Myo-Young Choy  
Music: Chung Hoi Suk, Park Yang Duk, Kim Mukil,  
Park Chan Eung, and Lee Jong Ho  
Dancer: Peggy Myo-Young Choy

"Seung hwa" describes a state of clarity and compassion, of moving forward after experiencing great suffering and oppression.

## P'ANSORI—Shim Ch'ŏng

Vocalist: Chan E. Park  
Drummer: Gregory Gi Yong Pai

This story-singing art originated in ancient Korea. Its narrative structure alternates between brief speaking that carries the plot forward and singing that provides elaborate, dramatic vocal exploration. Together with dynamic drumming, the singer creates *p'an*, the performative context for exchange between herself and the audience. Because it is based on oral text, *p'ansori* creates a communicative challenge when performed outside the Korean linguistic and cultural setting. In order to communicate with the audience in Hawai'i without doing a disservice to the tradition, speaking will be done in English and translations of the songs are provided.



## INTERMISSION

### IMMORTAL SISTERS (1999)

Choreography: Trina Nahm-Mijo  
Music: Stephen Fox  
Dancers: Celeste Anderson-Cloud, Meera Grove,  
Kendra Ing, Michiko Fondren,  
Trina Nahm-Mijo, Valery Richardson,  
Lee Geum Ryou, Robin Zirolì

This piece, which won a 1999 Hawaii State Dance Council Choreography Award, is dedicated to the long line of Korean ancestors, to Elizabeth Whang Nahm (mother of Trina Nahm-Mijo), and Mary Whang Choy (sister of Elizabeth Whang Nahm), who both passed away within four months of each other in 1997:

"When the heart weeps for what it has lost,  
the spirit laughs for what it has found."

### CHONGSHINDAE/COMFORT WOMAN

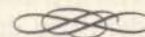
Choreography: Peggy Myo-Young Choy  
Music: Fred Wei-han Ho, with  
Royal Hartigan and Sam Furnace  
Dancer: Peggy Myo-Young Choy

During World War II, between 80,000 and 200,000 Korean women were unwillingly abducted and forced to be sex slaves for Japanese soldiers. Officially, they were labeled "military supplies" and were sent to the battleground, while the soldiers sarcastically called them "public lavatories." The *chongshindae* were raped, assaulted, and tortured. They were considered female kamikaze, to be sacrificed for the emperor of Japan. Many were murdered, died of venereal disease, suffered from mental disorders, or committed suicide. (From Alice Yun Chai's *Asian-Pacific Feminist Coalition Politics: The Chongshindae/Jugunianfu* ("Comfort Women") Movement)

### ALOHA CHANGGO NORI

Choreography: Mary Jo Freshley and Deborah Masterson  
Music: Traditional *changgo* rhythms and traditional hula, arranged by Mary Jo Freshley and students of the Halla Huhm Dance Studio  
Performers: Jennifer Cho, Mary Jo Freshley,  
K. Joomi Lee, Deborah Masterson

This piece features the *changgo*, the Korean hourglass-shaped drum. It is based on a *changgo* sequence taught in Hawai'i in 1992 by Kim Duk-su, director of the well-known SamulNori Hanullim group in Seoul. The hula was learned from Nona Beamer in the 1960s by Mary Jo Freshley. The piece was first performed in an Aloha Week program at the Hilton Hawaiian Village Hotel, in preparation for participation in the SamulNori Festival held in Seoul in September 1995. In the chant, the *kōlea* is a bird; when capitalized, *Kōlea* is the Hawaiian way to say Korea. In addition to the Korean *changgo* and Hawaiian chant, four hula instruments are also incorporated into the piece.



### BIOGRAPHIES OF FEATURED PERFORMERS

Originally from Honolulu, **PEGGY MYO-YOUNG CHOY** has performed throughout the United States. Her choreography has earned awards from the Atlantic Center for the Arts and Wisconsin's Arts Board (Madison Committee for the Arts). She has danced with Sun Ock Lee's Zen Dance/Son Mu Company and is a certified teacher of Lee's Zen dance style. In 1998 she was commissioned by Princeton University to choreograph a new work for the International Computer Music Festival, and she has recently received a grant from CitiArts to premiere a new work in Wisconsin later this year. Featured as a feminist choreographer in the 1995 issue of *Ms. Magazine*, she has conducted research on Korean music and dance under the auspices of the Ford Foundation and has studied at the National Center for Korean Traditional Performing Arts in Seoul.

**MARY JO FRESHLEY** came to Hawai'i in 1961 to teach physical education at Kamehameha School. Piqued by her exposure to Korean dance in a University of Hawai'i class taught by Halla Huhm, she continued her studies at the Halla Huhm Dance Studio. As her studies became more intense, she began to assist at the studio and, in 1974, to teach classes herself. In